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to English covers 59 pages and 259 titles, embracing the following sub-sections: General Works, Lexicography, Phraseology, Etymology, Dialects, Scottish Text Society, History of Language and Grammar, Metre, History of Literature, Chrestomathies, Special Works: *a.* Old English, *b.* Middle English. This section is edited by Dr. J. Koch. In addition to the German journals, the Academy and the Athenaeum, and the American Journal of Philology have been examined for essays and book-notices, so that the bibliography may claim to be the most complete published, and can be cordially recommended to students of Germanic philology in all of its subdivisions.

To those who have not access to the German philological journals, it is very useful in giving a summary of what has been published, with a brief abstract of contents and of the opinions of reviewers.

The price too is moderate, being eight marks in the book-stores, but to members of the *Gesellschaft* the volume is sent for six marks, post-free. It aims to include all works that appear from one October to the next, and the MS of the present volume was closed May 12, 1885. The treasurer of the *Gesellschaft* is Karl Kinzel, Friedenau bei Berlin, to whom subscriptions should be sent.
J. M. GARNETT.

N. B.—Authors and publishers, especially in Germany, of dissertations and other works relating to English philology, who desire to have them noticed in the American Journal of Philology, are requested to send a copy to the editor of the Journal, Professor B. L. Gildersleeve, Johns Hopkins University, Baltimore, Maryland, or to Professor J. M. Garnett, University of Virginia, Virginia, U. S. A.

Le Theatre D'Alexandre Hardy. Erster Neudruck der Dramen von Pierre Corneille's unmittelbarem Vorläufer nach den Exemplaren der Dresdener, Münchener und der Wolfenbütteler Bibliothek besorgt von E. STENGEL. 5 Bände, 8vo. Marburg, Elwert; Paris, Le Soudier, 1884.

In Vol. IV, p. 97 of this Journal, notice was taken of the *Sammlung Französischer Neudrucke*, edited by Prof. Karl Vollmöller of Göttingen, and the importance of the series was noted in view of the difficulty that Romance scholars generally experience in obtaining original editions of Middle-French authors. The timeliness of such reprints has been fully shown by the fact that several numbers of the Vollmöller publication have already received that attention from scholars which they deserve, considering the high esteem set on them, as literary creations, by contemporaries of their authors, and their present great value for purely linguistic purposes. When these monuments of the sixteenth century shall have become thus generally accessible to the student of language, we may expect light to be thrown on many of the puzzling problems of Modern French syntax and versification. The beginnings of Gallic speech have been for years the object of earnest investigation, and sufficient has already been done in this direction to give a survey of the most important laws that obtained in the historic development of this branch of the Neo-Latin idioms during the first transition period from the old to the new, from the fully synthetic to

the semi-synthetic stage of speech ; but the second transition period, the transference of semi-synthetic into purely analytic products ; the important process of recasting and setting to a single mould (the logical order of phrase elements) the double taxis (grammatical and logical) of the Latin ; the origin and growth of new forms of poetic expression—these are subjects that are beginning only to claim the attention of scholars in this young department of philology ; and for the examination of them, cheap and handy reprints of such works as the *Tragedies of Garnier* and others are indispensable.

In the work mentioned at the head of this notice we have, belonging to this same period of language, another important publication, which inaugurates a second series of Mid. French reprints, edited by Prof. Ed. Stengel, of Marburg. The selection of the author chosen to open the collection, Alexandre Hardy, is appropriate in that he represents the next step in the development of French literature after Garnier. In the latter, the greatest dramatic poet of the XVI century, we have a continuation of the tradition as established by Jodelle, whose chief character is found in a slavish imitation of the ancients.¹ His mission was to reproduce the Greek and Roman drama in French dress,² and consequently he did not reach the sympathies of the French people ; while Hardy, on the contrary, for the first time in the literature, produced pieces whose immediate object was to draw the common folk. He did away entirely with the servile following of the classics, and through his clear and natural language, the variety of his representation, and his wonderful productive power, established a new school of literature whence came Mairet, Rotrou and Corneille. As the veritable founder of the Modern French theatre,³ as the representative of the liberty and franchise of the modern literary *Geist* in France, it is peculiarly fitting that he should stand at the head of a series of reprints which shall represent the authors that gave the original impulse to this movement. The popularity which he enjoyed for nearly half a century is a strong reason too why we should study him to-day, when all the elements are being carefully noted that gave coloring to the early make-up of our different literatures. In the short space of thirty years (1593–1623) he composed over five hundred pieces, and during this time was connected with the celebrated Théâtre du Marais, of Paris, the repertory of which was composed exclusively of his works. In this prodigious fecundity of Hardy's genius, the celebrated founder of the Spanish theatre, Lope de Vega, who produced eighteen hundred pieces, is the only writer that can be compared to him. Hardy's intimate relation, furthermore, to Corneille, whose teacher and counsellor he was, lends a particular interest to his works, from which the author of *Cinna* confesses to have drawn much of his early inspiration. In his *Examen de Mélièze*, Corneille writes, " Je n'avais pour guide qu'un peu de sens commun, avec les exemples de feu Hardy."

Of Hardy's numerous dramas, there have come down to us only forty-one pieces, distributed in five volumes as followed by the present editor. Vols.

¹ Cf. Darnesteter et Hatzfeld, *Le Seizième Siècle en France. Première Partie*, p. 162.

² Lotheissen, *Geschichte der Französ. Lit. im XVII Jahrh.* Vol. I, p. 297.

³ Guizot, *Corneille et son temps*, p. 130.

III, IV and V were never printed but once before, while of Vol. II a second edition is extant, but it is so rare that it could not be had for this reprint. Of Vol. I two editions appeared in France and one in Germany, but the editor has not been able to find the latter so as to make use of it. We have, then, for the text before us, the whole of the first edition with the exception of the second French edition of the first volume, that contains eight pieces. Hardy's works, as existing in the Dresden, Wolfenbüttel and Munich libraries, have been drawn on for the Marburg publication. They stand in the following relation to one another for the volumes they possess :

Dresden,	I ²	II	III	IV	...
Wolfenbüttel,	I ²	II	III	IV	V
Munich,	I	...	...	...	...

A comparison of the Munich copy of the first edition of Vol. I with copies of the same Vol. for Dresden and Wolfenbüttel showed the second edition to be much the better one of the two, and consequently it has been selected here to work from.

So far as form is concerned the editor has kept everything of the original except the long *s*, even down to the most trivial mistakes of the old copy. For readers who should like to examine more closely the recent investigations on Hardy and his works it may be well to cite Lotheissen, *Geschichte der Französ. Lit. im XVII Jahrhundert*, B. I, 297 et seq. ; Lombard, *Étude sur Alexandre Hardy*, *Zeitschrift für Neufranzös. Sprache und Literatur*, B. I, 161-185 et 348-397 ; Nagel, *Stengel's Ausgaben und Abhandlungen auf dem Gebiete der romanischen Philologie*, Heft XXVIII. The text is preceded by a set of *variae lectiones* drawn from the first edition of Vol. I, and also by a long list of emendations suggested for each volume separately.

Prof. Stengel promises for the following number of this series to give us the dramatic compositions of Montchrestien and of other important writers of the sixteenth and seventeenth centuries.

A. M. ELLIOTT.